

A New Statue and Some Paintings

French's Lincoln for the Memorial at Washington

By Royal Cortissoz

The most poignant affair of the moment is the rise of the Architectural League's thirty-fifth annual exhibition from its scarcely cold ashes. As an Irishman might put it, the recent fire could not dampen the ardor of the members, and after heroic labor at salvage and reorganization they opened again on Friday at the Fine Arts Building. Their show will last until March 14, and if courageous enterprise ever deserved public appreciation this is an instance. Other large organizations are making preparations to share in the movement of an extraordinarily busy season. The Spring Academy, as we have already announced, is to come forward presently at the Brooklyn Museum. The huge salon of the American Society of Independent Artists will

be held at the Waldorf from March 11 to April 1. More than a thousand paintings, sculptures and etchings will be shown. In May will occur one of the most important exhibitions of the year, when the Metropolitan Museum will celebrate the fiftieth anniversary of its foundation by making a special display of the progress achieved by its many departments, adding works borrowed from private collections.

A New Plastic Portrait of Lincoln

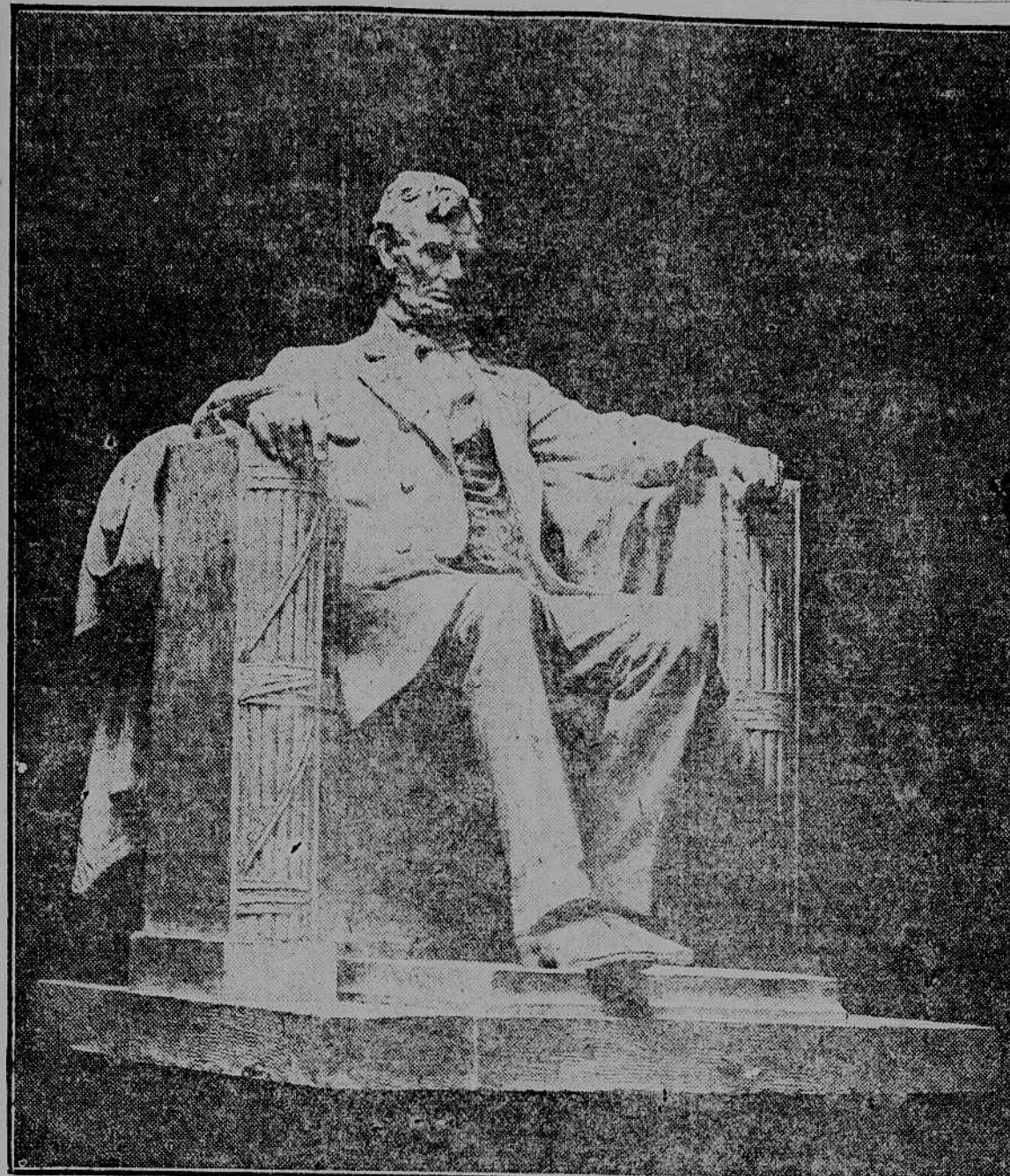
Just a year ago there was installed in the Metropolitan Museum the statue of "Memory," which will in all probability rank as the masterpiece of Daniel Chester French. It is his finest work in the treatment of the nude and it is his most imaginative contribution to American sculpture, an achievement in true creative art. But distinction in the field to which this marble belongs is, of course, in no wise incompatible with distinction in another, and, indeed, we are not sure but that Mr. French's reputation will be even more widely extended by the statue of Lincoln, which he has modeled for the great memorial building designed by Henry Bacon at Washington. The "Memory" can make no such national appeal as must be made by this portrait, set up at the focus of American life. It is a beautiful invention in the sphere of general ideas, where the new statue essays to interpret a character and a career whose intensely human traits find their immortality not only in the minds but in the hearts of men.

The test of the Lincoln statue will come when the memorial is dedicated some months hence and the people of the United States begin to troop through the solemn temple on the Potomac. Many of them will be curious in matters of the sculptor's technique. But more of them will ask if he has realized the spirit of the man portrayed. It is difficult to surmise with any precision before the statue is unveiled what the answer will be. The seated figure is about twenty feet high, set upon a seven-foot pedestal. It is carved out of white Georgia marble and is placed against a background of creamy Indiana limestone. Its position is at the center of the long rear wall of the building, directly facing the entrance. Under the lofty ceiling with its bronze beams and its sheets of thin marble through which the light is softly filtered, imagination can visualize the statue, looming in a kind of ghostly grandeur. A monument built on such heroic lines would seem certain to have, in such circumstances, a heroic effect. During the process of its recent erection and the removal of the scaffolding the anxieties of the sculptor have centered chiefly upon the question of scale. That question will count enormously, yet other indispensable qualities in a work of the sort are discernible in a reduced cast, even in the photograph which we reproduce.

Mr. French has made one other Lincoln, the standing figure in the grounds of the State Capitol of Nebraska. In that his aim was to portray the statesman of the long conflict, carrying its strain upon his shoulders, disclosing in attitude and expression the tragic weight of a war still to be won. With the happiest of inspirations he has chosen to express, rather, in the later monument, the statesman more at rest, seated in deep reverie over the dawning of a peaceful day. The whole atmosphere of the memorial building is one of august serenity. That is the key to the architect's majestic conception. Mr. French follows it in the broad lines of his composition. The left hand is partially clenched, it is true, and on the face the traces of struggle are clearly marked. But essentially this is a portrait of Lincoln relaxed in meditative thought, the man of action pondering on his fateful course, strong, as he was always strong, but with the gentleness and tenderness of his deep nature welling forth in sympathy with his countrymen. It is the Lincoln of Lowell's unforgettable lines:

Here was a type of the true elder race, And one of Pittsfield's men talked with us face to face.

Face to face. There is the phrase indicating what we feel to be most impressive in Mr. French's noble work. He has risen to the high, monumental plane of his opportunity. The presence of Lincoln is enveloped in subtle, indefinable suggestions of the powers and the sorrows which were his consecration. At the same time it is brought home to us in friendly wise. Somehow, the multitudes for whom it



LINCOLN

(From the statue by Daniel Chester French in the Lincoln Memorial at Washington.)

is thus interpreted will be not only impressed but touched. They will recognize the man whose genius as a leader yet left him one of themselves.

The Architects Come Back

In fulfillment of their promise to make the best of difficult conditions and to do all they could to show their work to the public this winter, the members of the Architectural League have achieved a little miracle at the Fine Arts Building. The galleries that were ravaged by the fire make a scene of unrelieved desolation. This, however, is neatly and safely shut off from view. The old south gallery was so little damaged and remains so absolutely secure that the walls have been used as comfortably as before the disaster. In this room the purely architectural work is concentrated, and it confirms the delightful impression which we had derived from the illustrated catalogue. The large edition of that catalogue by the way escaped unhurt. The book is always worth having, but we hope that this year particularly it may be exhausted by the public. The sale of it was certainly never more important to the league than it is now. We referred in traversing its pages to certain of the more salient exhibits. These may now be more fully seen in photographs displayed. Messrs. Delano and Aldrich, for example, to whom the medal of honor in architecture was awarded, exhibit several further aspects of the work thus signaled. We are glad also to see more of Mr. Litchfield's fine library building at St. Paul. There are several monumental structures illustrated, but the larger number of interesting photographs are four completed domestic works in the city and in the country. The comparatively small room upstairs, into which the exhibition overflows, lays stress upon country houses. These are shown in great variety by numerous designers, whose merits of artistic taste strike a high average. The third and last resource of the league on this restricted occasion is the room on the main floor, which is sometimes playfully designated as the morgue. There is nothing mortuary about it now. Whatever survived among the paintings is here rehung. Mr. Arthur Crisp, whose losses in the fire were heavy, has valiantly brought forward one of the most charming panels he ever produced. Fellows of the American Academy in Rome are also well represented. Mr. H. J. Stickroth and Mr. George Davidson both show creditable decorations. In the architectural section, we must add, Mr. W. J. H. Hough, a Fellow of the Academy, has some admirable restorations and a fine study of the fountain before St. Peter's. The exhibition is unmistakably condensed and one of makeshifts, but it is full of good work, surprisingly well arranged. No one should neglect it, and least of all should it be overlooked by those who believe in cordial appreciation of true public spirit.

The Enchanted Places of Italy

In 1905, when Mr. Charles Latham published in two handsome volumes his beautiful photographs of Italian gardens, the text supplied by Miss Evelyn March Phillips, made but a slender accompaniment to the illustrations. Now this work is issued again by Charles Scribner's Sons in a single stout folio, "The Gardens of Italy," which makes in every sense a book as distinguished from a collection of photographs. Mr. Arthur T. Bolton, who edits it, explains in a preface that about 150 new photographs have been added, and that while Miss Phillips' text has been retained he has provided architectural notes throughout, and has assembled a considerable company of plans. These last mentioned drawings increase the serviceableness of the book to the architect and student. "The Gardens of Italy" is now a practical treatise. We welcome it as such in view of the marked growth of landscape architecture in America, but we confess that the charm of the book lies, too, in sheer glamour. It unrolls a panorama of ancient beauty and, thanks to Miss Phillips, the line is verded with the romantic figures befitting these lovely places. Apropos of the Palazzo Colonna and the Villa Borghese, for example, the author recalls a famous lady who knew them both, the ill-starred Maria Mancini. "Six weeks after her first son's birth," we are told, "she received visitors sitting up in a wonderful bed made like a golden shell supported by seahorses and with little Loves holding back curtains of cloth of gold. She herself was dressed in fine lawn and Venetian point, her rippling black hair caught up with gems and a necklace by Benvenuto Cellini himself around her throat." It was this heroine of

romantic picturesqueness, made in so many ways for good fortune and happiness, upon whose tomb was engraved the bleak epitaph: "Maria Mancini Colonna—Dust and Ashes." Miss Phillips is lavish of similar vignettes. The book is one to read as well as one to rejoice in as an architectural and sylvan pageant.

Some Good English Portraits

It seems natural to turn from Renaissance Italy to the eighteenth century in England. There is a collection of the Reinhardt Gallery of eight or nine portraits which beautifully illustrate the later period, recalling its graceful elegance, its suave formality. They give us an echo of that same courtliness which flourished in the gardens of Italy. They give us also, as it happens in this instance, some very good painting. Witness, for example, Hoppner's "Miss Bover," the portrait of the prettiest of women in the prettiest of lace hoods. This is a piece of technical virtuosity, and as limpid, as sparkling, as it is powerful. There is another Hoppner in the show, the handsome three-quarter length of "Anne, Countess of Sheffield." The bewitching face is set against a dark background of trees. Though the portrait has some feeble passages, it is, on the whole, a fine work. The early Gainsborough, "Miss Baker," is interesting in its crisp drawing, but its quaintness is about all that really tells. There is no hint here of the "feathery" magic which he was afterward to develop. There are two portraits by Sir Thomas Lawrence, brilliant things painted more freely and with a fuller brush than we recognize in his usually sleek canvases, and there is a remarkably good specimen of that accomplished pastelist, John Russell. Two portraits by Sir Martin Archer Shee carry themselves well enough in the gallery. The group is rounded out by a Gilbert Stuart, "Mrs. Luke White and Child," which more than holds its own alongside Hoppner. Romney, whom it strongly recalls, could not have bettered this beautiful painting.

Frederic Boissonnas, which attracted attention in Paris during the Peace Conference. The exhibition is made by the Greek government under the auspices of the American Hellenic Society, and the reception this afternoon is held by Mr. George Roussos, the Greek Minister.

There was a sale not long ago at the Anderson galleries of drawings from the collection of Mr. V. Winthrop Newman. They were of the Northern schools. His Italian examples are to figure in another sale at the same place this season. In the mean time he has loaned them for an exhibition at the Whitney Studio Club, which is now open and will continue until March 12. The sale to-morrow night at the Anderson Galleries will dispose of the four-score pictures belonging to Mr. John T. Lovett, of Little Silver, N. J. They are American pictures, examples of such artists as Leonard Ochtman, Robert W. Vonnoh, Charles W. Hawthorne, Bruce Crane and John F. Carlson. An interesting canvas is a study of a negro musician painted by the early nineteenth century American, William Sidney Mount, whose work is rarely seen.

A group of six artists is exhibiting at the Touchstone gallery. Charles N. Sarka contributes woodland scenes painted with a vivacious touch. There is force in his cleverness. The landscapes of Milton Mayer attract, on the other hand, by their delicacy and their romantic sentiment. One of the pictures by Melita Blume, the "Little House by the Wayside," leaves a faintly charming impression. The other three members of the group are not by any means persuasive.

Mr. Robert Spencer, who is making an exhibition at the Arlington gallery, is hardly to be characterized as a Whistlerian, yet he makes us think of that famous passage in the "Ten o'Clock" referring to the mist that clothes the riverside with poetry, the poor buildings that lose themselves in the dim sky and the tall chimneys that become campanilli. He does not work the magic that Whistler had in mind, yet he aims at something akin to it. He paints the dull buildings along sordid water fronts, he paints the drab walls of ugly tenements, and by quality of tone and a certain originality he seeks to give them an artistic investiture. He is addicted to a key of gray which is not, to tell the truth, very beguiling, and we think it handicaps him in his pursuit of an admirable idea. To see several of these pictures of his together is to find them a little mannered and monotonous. But let the observer turn to some of the smaller canvases, like "A Street Corner," "Warehouses," "Jack's Castle" and "Waterfront Tenements," in which Mr. Spencer indulges in greater warmth of color. Immediately one sees that this artist is, after all, in the right path, having a vision of his own and giving it convincing form. He wins us, too, in those pictures of his which are filled with deftly painted leafage, the green of which is given its full value. We wonder here and there if he has not, perhaps unconsciously, been influenced by such painters as Willard Metcalfe and Childre Hassam, but in the long run we feel that the vitality of his art springs from an altogether individual source.

That the vogue of the drawing among American collectors has been steadily increasing is shown in the records of the present season. One collection and the first section of another have already been sold, and now the dispersal of a third is announced. The drawings assembled by Dr. Max A. Goldstein have been placed on view at the American Art Galleries and will be sold there in four sessions, beginning on Tuesday night. More than seven hundred pieces are catalogued. The list contains the usual generous sprinkling of famous names, but the collection is not one of brilliant examples. Its strength resides rather in the large proportion of good school pieces, interesting specimens of renaissance and later draughtsmanship, which the modest amateur will appreciate. It is a mistake to undervalue these unimportant souvenirs of the historic periods. The truly splen-

EXHIBITION AND PRIVATE SALE OF

Old Masters

Unique Collection recently brought here from Russia by Rudolf Adeler

On View Daily 10 A. M. to 6 P. M.
At Studio 38

SHERWOOD STUDIOS BUILDING, 58 West 57 St.

did drawing of the past is a rare jewel. Most of the great prizes were long since concentrated in the public and private collections of Europe. The minor items exist by the thousand. If they do not mirror the genius of the masters, they at all events revive the atmosphere of the schools. Dr. Goldstein's Italian drawings include many of these faintly potent relics. He has, too, some ingratiating English works, particularly as he comes down to the more modern period. A drawing like Prout's "Peweyn" is decidedly pleasant to come upon. And, apropos of this architectural episode, the visitor would do well to note the charming "Dolo," a fragment in pencil, by D. Y. Cameron. Phil May is amusingly represented and from among his American contemporaries Dr. Goldstein has some good Kembles and Prosts.

Women Not Really Musical

They Are Naturally Mechanical, Says British Lecturer

LONDON, Feb. 28.—Women are naturally mechanical, therefore no woman is really musical, contended J. Swinburne in an address before the Musical Association in London the other day. "It is commonly believed that women's brains are just like men's and that they can do everything that men can do just as well," he said. "The assumption is quite unfounded. Women are nowhere in science, although scientific training has been open to them for more than a generation. The cultivation of music by women hinders the development of the art. One effect of the supposed musical gifts of women is that girls are taught music while boys are neglected in this training."

March first to thirteenth

Howard Young is exhibiting CANVASES by FRITS THAULOW at his Galleries 620 Fifth Avenue at Fifth Street

E. GIMPEL & WILDENSTEIN announce an EXHIBITION of RECENT INTERIORS by WALTER GAY TO MARCH 6 at their Galleries 647 Fifth Avenue

Collectors Who Desire Expert Advice May by Appointment Consult With Hamilton Easter Field Who Reserves Saturday Afternoons for This Purpose. 106 COLUMBIA HEIGHTS Brooklyn, N. Y.

PORTRAITS By JOHN TRUMBULL, THOMAS SULLY, ELIZA AMES. PAINTINGS By C. DETT, GILBERT GAULT, THOMAS FULL and other well known artists. Paintings, Prints and Etchings Bought and Sold. 174 Lexington Ave., New York City. C. K. JOHNSON

ON EXHIBITION THURSDAY, MARCH 4th IN Silo's Fifth Avenue Art Galleries 40 EAST 45TH STREET S. W. Cor. Vanderbilt Ave., JAMES P. SILO & SON, Auctioneers. ANTIQUE & MODERN FURNITURE One of the largest and finest Collections ever offered at Unrestricted Public Auction in the City of New York, belonging to and the continuation of the

Frank W. Woolworth Estate AND FROM THE Albert L. Morse Estate (The Well-Known Antiquarian) ALSO THE PROPERTY OF Mrs. A. B. Gwathmey, Jr., AND Mrs. Jules E. Brulatour Together with many others In this Collection will be found Period Furniture, which has been brought together from England, France and Italy; also a number of historic Colonial Pieces, Old English and Bohemian Glass, Chinese Porcelains, Wrought Iron and Brasses, Clock Sets, Andirons, etc. Amongst the Modern Furniture will be found Dining Room and Bedroom Suites, also odd Tables and Chairs for the Living Room. EXHIBITION COMMENCES THURSDAY, MARCH 4th Continuing until the date of Sale TUESDAY, MARCH 9TH Sale to take place from March 9th to 13th inclusive, and the following week at 2 P. M. daily.

JOHN LEVY

High Class PAINTINGS

559 FIFTH AVENUE

MILCH Galleries

Announce a Special Exhibition of

LANDSCAPE PAINTINGS

Bruce Crane

March first to thirteenth

108 West 57th Street (adjoining Lotos Club)

KLEINBERGER GALLERIES

Established 1848

PAINTINGS of OLD MASTERS and PRIMITIVES

725 Fifth Avenue

Paris: 9 Rue de l'Echelle

Henry Reinhardt & Son

565 Fifth Avenue

EXHIBITION of SCULPTURE by J. MASSEY RHIND

and PAINTINGS by Karl Anderson Guy Wiggins H. F. Waltman Glen Newell Edmund W. Greacen

March first to thirteenth

DUDENSING Galleries

Special Exhibition PAINTINGS by VICTOR CHARRETTON

A most unusual collection of paintings direct from Paris March 1 to 13 45 West 44th St. Between Fifth and Sixth Aves

EXHIBITION OF RECENT PAINTINGS BY Robert Spencer Until March 15 ARLINGTON GALLERIES 274 Madison Ave. at 40th St.

ELMORE STUDIOS

5 West 28th St., west of 5th Ave. In marble, stone, cement and terra cotta. Estimates and designs submitted. AN OLD COLLECTION OF JAPANESE PRINTS For Sale at a great sacrifice

JAPAN ART STUDIO T. OKAJIMA, Proprietor 562 Lexington Ave., near 50th St. Tel. Plaza 4528 Decorative Oriental Antiques, Fine Lacquer Work General Art Supplies of Jade, Porcel-

WANTED to Purchase Paintings by Inness Wyant Martin Fuller Blakelock Twachtman Whistler, Murphy, Weir Early American Portraits

EXHIBITIONS 30 Paintings by George Inness 12 Paintings by Warren Davis Pastel Portrait Sketches of Children by EVELYN ENOLA ROCKWELL

AINSLIE GALLERIES 615 Fifth Avenue, New York Phone Plaza 6886

Katharine Brown Katharine Hartshorne The DECORATION OF HOMES has become a profession. It requires taste and study as well as a thorough practical knowledge. Both of these qualities we are prepared to give. We plan and carry out the interior architecture, furniture, furnishings and accessories of any home, large or small, and we furnish this knowledge at no added expense to the client.

629 PARK AVENUE, Cor. 76th Street Telephone RHineclander 4170

Annual Exhibition of Modern Art February 28 to March 30

Bourgeois Galleries 668 5th Avenue

DANIEL GALLERY

LAWSON EXHIBITION

2 WEST 47TH ST.

THE FLORENCE WILDE STUDIO OF ILLUSTRATION CARNegie HALL, STUDIO 124, 20th Street and 7th Avenue

Old, Wilde, formerly of PRATT INSTITUTE. Short Practical Course Four Afternoons a Week. 1. For advanced students who wish to do higher illustration. 2. For beginners who wish to do costume or commercial illustration. 3. Drawing life class for women. Further information will be mailed upon request.

Antiques

UNUSUAL CHINTZES BROCADES DAMASKS PAINTINGS REPRODUCTIONS ORIENTAL RUGS David G. Flynn Interiors Five East Fifty-third Street Phone 414 Plaza

Saito Chinese Antiques 48 East 57th Street New York

ODGER ROUST RESTORER OF OLD MASTER PAINTINGS References From Museums, Art Dealers, Historians of Art and Art Collectors. Studio: 3 West 56th Street, N. Y. Expert on Italian and Primitive Art